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(Prices current 2007)

VIOLIN

1ST QUARTETT,
FOR
Two Violins, Viola & Violoncello,
IN F MAJOR.
Composed, and Dedicated
To his Friend,
J. H. B. DANDO,
ALFRED MELLON.

at. Sta. Hall.

Price 10

LONDON,
PUBLISHED BY W. BLAGROVE,
71, Mortimer Street, Cavendish Square.

Ent. Sta. Hall.

Price 10/6

Originally performed by Mess^{rs} Dando, Mellon, Hill, & Lucas, at Mr. Dando's Chamber Concerts, Crosby Hall

VIOLINO PRIMO.

1ST QUARTETT.

DEDICATED TO HIS FRIEND.

J. H. B. DANDO.

ALFRED MELLON.

ALLEGRO
MODERATO.

The musical score is written for Violino Primo and consists of 11 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'ALLEGRO MODERATO'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff). There are also markings for 'cres.' (crescendo) and 'f' (forte). The score is divided into measures, with measure numbers 10, 20, 30, 40, 50, 60, and 70 indicated. The piece concludes with a double bar line and a repeat sign.

80

pp

90

2

p

hr

100

cres

110

f

120

p

cres.

f

hr

hr

hr

ff

130

p

140

f

pp

150

ff

160

p

Pizz.

MINUETTO
VIVACE.

Measures 1-40 of the Minuetto Vivace. The score is in 3/4 time, key of D major. It features a variety of musical textures including sixteenth-note runs, eighth-note patterns, and dynamic markings such as *p*, *f*, *ff*, *Pizz.*, and *Arco.*. Measure numbers 10, 20, 30, and 40 are indicated. The piece concludes with a *Fine.* marking.

TRIO.

Measures 1-40 of the Trio section. The key changes to B-flat major. The music features a mix of eighth and sixteenth notes with dynamic markings including *f*, *p*, *mf*, and *f*. Measure numbers 10, 20, 30, and 40 are indicated. The section ends with a *Da Capo Minuetto.* instruction.

Measures 240-320 of the musical score. This section continues the Trio in B-flat major. It includes complex rhythmic patterns with dynamic markings such as *p*, *mf*, *ff*, *f*, and *pp*. Measure numbers 240, 260, 280, 300, and 320 are indicated. The section concludes with a *Pizz.* marking.

140 *cres.*

152 *cres.*

160 *ff*

cres.

180 *p*

cres.

190 *f*

210 *pp*

220 *f*

230 *f*

ADAGIO.

10 *p*

cres.

20 *dolce.*

mf

cres.

30 *ff*

Pizz. Arco. Pizz. Arco.

40 *pp*

cres.

50 *f*

cres.

60 *p*

dolce.

hr

f

1

70 *ff* *p* *dim.* *ff* *hr* *80* *hr* *p cres.* *rall.* *en* *tan* *do. 90*

ALLEGRO
VIVACE.

1 *f* *10* *4* *p* *1* *32* *hr* *3* *p* *40* *f* *52* *60*

70 *p* *80* *90* *f* *p* *100* *mf* *110* *ff* *1* *120* *p* *f* *p* *130* *f* *1* *f* *1*

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(Prices current 2007)

VIOLINO SECONDO.

1ST QUARTETT.

DEDICATED TO HIS FRIEND

J. H. B. DANDO.

ALFRED MELLON.

ALLEGRO MODERATO.

mm 4851

Violino Secondo musical score, page 2. The score consists of 11 staves of music in G major (one sharp) and 2/4 time. It includes various musical notations such as dynamics (*p*, *mf*, *f*, *pp*, *ff*, *cresc.*, *Pizz.*), articulation (accents, slurs), and fingerings (1, 2, 3, 4). Measure numbers 70, 80, 100, 110, 120, 130, 140, 150, and 160 are indicated above the staves. The piece concludes with a double bar line at the end of the 11th staff.

MINUETTO
VIVACE.

10
f
1
p
ff
Pizz.
Solo.
40
p
hr
f
50
1
p
f
60
hr
p
pp
Fine.

TRIO.

10
f
20
p
30
1
p
40
1
mf
f
Da Capo Minuetto.

VIOLINO SECONDO.

4

ADAGIO.

Musical score for Violino Secondo, page 4. The score is in 3/4 time and B-flat major. It features a variety of musical textures including arpeggiated figures, triplets, and sustained notes. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include "Arco." and "Pizz."

VIOLINO SECONDO.

9

Musical score for Violino Secondo, page 9. The score continues from page 4, featuring more complex arpeggiated patterns and dynamic contrasts. It includes measures marked with measure numbers 250 through 320. Dynamics include piano (p), forte (f), fortissimo (ff), and pianissimo (pp). Performance instructions include "Solo.", "Pizz.", and "Arco."

This page of musical notation contains ten staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various dynamics (f, p, pp, mf, ff), articulation (accents, slurs), and fingerings. Measure numbers 180, 190, 200, 210, 220, 230, and 240 are indicated above the staves. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

50

p *f* *f*

p *f*

Pizz. *p* *dolce.* *Arco.*

60

f *p* *pp*

mf *pp*

70

Pizz. *Arco.* *Pizz.* *ff Arco.*

p *ff*

80

p *cres.*

rall. *en* *tan* *do.* 90

ALLEGRO
VIVACE.

2

Solo.

p *mf* *p*

f

3 20 *p* *f*

1 30 *ff*

40 *f*

50 *p*

60

70 *f* *p*

80

90

100

p *f*

cres. 110 *ff*

120 *p* *f*

130 *f* *p*

140 *f*

150 *pp*

1 2 3 4 *ff*

160

cres. 1 4 *f*

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(Prices current 2007)

VIOLA.

1

1ST QUARTETT.

DEDICATED TO HIS FRIEND

J. H. B. DANDO.

ALFRED MELLON.

ALLEGRO
MODERATO.

mm 4851

This page contains the musical score for the Violin part, starting at measure 70 and ending at measure 160. The score is written on ten staves. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of dynamics including *p* (piano), *f* (forte), *pp* (pianissimo), *ff* (fortissimo), and *cres.* (crescendo). There are also markings for *tr* (trill) and *Pizz.* (pizzicato). Measure numbers 70, 80, 90, 100, 110, 120, 130, 140, 150, and 160 are indicated at the beginning of their respective staves. The notation includes eighth notes, sixteenth notes, and triplets. The piece concludes with a double bar line at measure 160.

MINUETTO
VIVACE.

Violin part of the Minuetto Vivace. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The piece begins with a first ending bracket (1) and a first ending sign. The dynamics range from piano (p) to fortissimo (ff). The piece concludes with a double bar line and the word "Fine.".

1
p
f
ff
Solo.
30
40
50
60
Fine.

T R I O .

Trio section of the Minuetto Vivace. The score is written on a single staff with a treble clef and a key signature of two flats (Bb, Eb). The time signature is 3/4. The piece begins with a first ending bracket (1) and a first ending sign. The dynamics range from fortissimo (f) to piano (p). The piece concludes with a double bar line and the word "Da Capo Minuetto.".

f
p
f
p
1
40
1
Da Capo Minuetto.

ADAGIO.

Measures 1-50 of the Viola part. The score begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'ADAGIO'. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *f* (forte), *cres.* (crescendo), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions include *Pizz.* (pizzicato) and *Arco.* (arco). Measure numbers 10, 20, 30, and 50 are indicated above the staff. A section marked 'A' begins at measure 10, and a section marked 'B' begins at measure 30. The score concludes with a double bar line at measure 50.

Measures 250-320 of the Viola part. The score continues with the same musical notation and dynamic markings as the previous page. Measure numbers 250, 260, 270, 280, 290, 300, 310, and 320 are indicated above the staff. The music includes complex rhythmic patterns and dynamic contrasts, such as *ff* (fortissimo) and *pp* (pianissimo). The section concludes with a double bar line at measure 320.

Violin score for page 5, measures 1-12. The music is in G major, 4/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *f* (forte) to *pp* (pianissimo). Performance markings include *hr* (harmonics) and *l* (legato). Measure numbers 100, 180, 200, 210, and 240 are indicated above the staff.

Violin score for page 5, measures 13-24. The music continues with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Performance markings include *Pizz.* (pizzicato), *Arco.* (arco), *Solo.* (solo), and *rall.* (rallentando). Measure numbers 60, 70, 80, and 90 are indicated above the staff.

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VIOLONCELLO.

1ST QUARTETT.

DEDICATED TO HIS FRIEND

J. H. B. DANDO.

ALFRED MELLON.

ALLEGRO
MODERATO.

10

20

30

40

50

60

1st time.

2nd time.

3

p

f

ff

Pizz.

Arco.

VOLONCELLO.

3

This musical score page for Violoncello contains measures 70 through 160. The notation is written on ten staves in bass clef with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten measure numbers (70, 80, 90, 100, 110, 120, 130, 140, 150, 160) are placed above the staves. Dynamic markings include *p* (piano), *pp* (pianissimo), *ff* (fortissimo), *cres.* (crescendo), and *f* (forte). Performance instructions like *Pizz.* (pizzicato) are also present. The piece concludes with a double bar line at measure 160.

VIOLONCELLO.

MINUETTO
VIVACE.

1

10

20

30

Pizz.

40

50

60

Fine.

TRIO.

10

20

30

40

1

Da Capo Minuetto.

Detailed description: This page contains the first system of a Minuetto in 3/4 time, marked Vivace. It features a single melodic line for the Violoncello. The score includes various dynamics such as piano (p), forte (f), fortissimo (ff), and piano-piano (pp), along with articulation marks like accents and slurs. Performance instructions include 'Pizz.' (pizzicato) and 'Arco.' (arco). The piece concludes with a 'Fine' marking and a 'Da Capo Minuetto' instruction.

VIOLONCELLO.

260

270

280

290

300

310

320

Pizz.

Detailed description: This page continues the Minuetto from the previous page. It contains measures 260 through 320. The musical notation continues with various dynamics and articulation. The piece ends with a 'Pizz.' instruction at measure 320.

Violoncello score page 8. The page contains ten staves of music. The first staff begins with a forte (*f*) dynamic and a tempo marking of 170. The second staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff has a piano (*pp*) dynamic. The fourth staff has a piano (*p*) dynamic and a tempo marking of 180. The fifth staff has a piano (*p*) dynamic and a tempo marking of 200. The sixth staff has a piano (*p*) dynamic and a tempo marking of 220. The seventh staff has a piano (*p*) dynamic and a tempo marking of 240. The eighth staff has a piano (*p*) dynamic and a tempo marking of 260. The ninth staff has a piano (*p*) dynamic and a tempo marking of 280. The tenth staff has a piano (*p*) dynamic and a tempo marking of 300.

Violoncello score page 5. The page contains ten staves of music. The first staff begins with a tempo marking of ADAGIO and a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic and a tempo marking of 10. The third staff has a piano (*p*) dynamic and a tempo marking of 20. The fourth staff has a piano (*p*) dynamic and a tempo marking of 30. The fifth staff has a piano (*p*) dynamic and a tempo marking of 40. The sixth staff has a piano (*p*) dynamic and a tempo marking of 50. The seventh staff has a piano (*p*) dynamic and a tempo marking of 60. The eighth staff has a piano (*p*) dynamic and a tempo marking of 70. The ninth staff has a piano (*p*) dynamic and a tempo marking of 80. The tenth staff has a piano (*p*) dynamic and a tempo marking of 90.

ALLEGRO
VIVACE.

10

20

30

40

50

60

70

80

90

100

110

120

130

140

150

160

Alfred Mellon (1821-1867) was an English violinist and conductor who in 1865 became conductor of the Liverpool Philharmonic Society.

His friend J.H.B.Dando (1806-1894), violinist and violist, dedicatee of this quartet, has the following entry in W.W.Cobbett's *Cyclopedic Survey of Chamber Music*.

"Dando was one of the pioneers of public quartet playing in London. In 1842 he started what proved to be a long series of chamber concerts in the Throne Room at Crosby Hall, Bishopsgate, the programme including most of the classic masterpieces, with a sprinkling of works then considered modern, by Spohr, Onslow, Mendelssohn and others. Among his colleagues were Henry Hill, a violinist of great distinction, Charles Lucas the cellist and Alfred Mellon. At the piano he was on more than one occasion assisted by 'Dr. Felix Mendelssohn' who was announced to take part in a 'new' trio on June 3, 1844.

"I have good reason to remember Dando, from whom I had a few lessons, for I was taken as a youth to hear him at Crosby Hall by my father in 1861, and there heard my first string quartet."

In this connection the footnote on the title page is worth noting.

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